

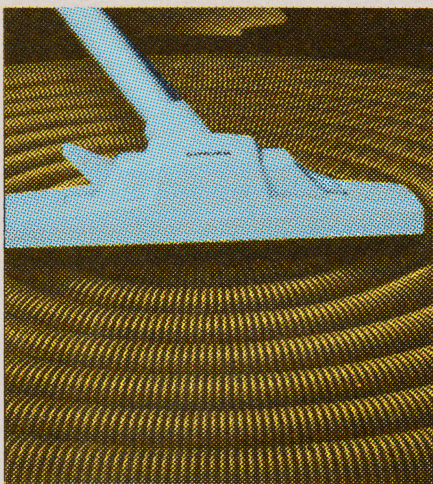
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Atlantic Insight

April 1985



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Getting acrimony out of alimony

Couples who are divorcing now have a new way to solve the problems of splitting up — divorce mediators help them compromise on contentious issues instead of going to court

by Susan MacPhee

After 15 years of marriage, Lois and Ken have a lot in common: both have enjoyable, successful careers; both enjoy the trappings of their upper-middle incomes; both like cross-country skiing, theatre and long Sunday brunches — and now they've decided to get divorced, they both want the Maud Lewis painting that was their first art purchase as a couple.

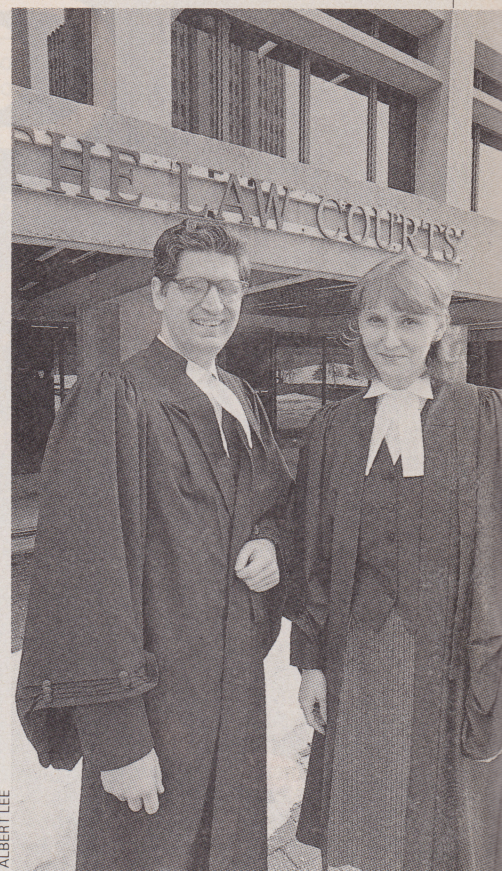
Brenda is in a *real* fix. After being beaten throughout her 10-year marriage to Mike, she has finally worked up the courage to leave him. She never wants to see him again, but what about the kids? He was an awful husband, but Mike was always a great father — the kids love him and will want to see him regularly.

With John and Mary, the story's a bit different again. Mary's been managing the house, the three kids and a full-time job for eight years. Now she's discovered why they couldn't afford a second car, even with two good incomes — John's been spending a fair chunk of his salary on expensive dinners, among other things, with his girlfriend. Angry and bitter, Mary wants out — and claims she can do very well without any child support or alimony payments.

What do these three couples have in common? They all could benefit from divorce mediation — a concept new to Nova Scotia.

To risk stating the obvious, divorce mediation is a means of helping people arrive at a divorce agreement through mediation — as opposed to adversarial litigation.

The concept has been around in various forms for centuries. The Chinese have used mediation to resolve marital disputes since Confucius' time and the



ALBERT LEE

Filliter and Faught: mediators

modern Communist Chinese government sees no reason to change something that's worked for centuries. The Jewish Conciliation Board, founded in 1920, grew out of the ancient *Beth Din*, a Jewish religious court which tried to make peace between antagonists instead of coming up with a winner and a loser.

That's the crux of the whole matter — to find something better than a choice between winning and losing. Jason Roth is a counselling psychologist and divorce mediator. He says that "to win in the short-term adversarial approach is not necessarily to win at all, because if there is a winner, both have lost. If there is resentment on the part of the perceived 'loser,' the feeling of having given away too much, they're going to end up back in court."

Advocates of divorce mediation say the adversarial courtroom situation is what they are trying to avoid because there is enough stress and strain in a divorce without adding to it. They say that when a divorcing couple begins communicating through lawyers, instead of talking to each other, the potential for misunderstanding increases drastically.

So mediation puts the couple face to face, with a mediator keeping things on track. A previously signed agreement outlines what form the discussion should take and the topics to be covered. Halifax lawyer and mediator James Morris says the process helps them "talk about

their responsibilities rather than their rights... they begin to see that parents are forever, it doesn't end with divorce, the relationship goes on because of the children."

One of the more important aspects of divorce mediation is that it takes children's interests into account. Family therapist Debbie Kaetz says, "the term 'in the best interests of the child' is often used but rarely maintained in the adversarial system." Dartmouth lawyer Sally Faught agrees. "Children have no representation in the present system, except in very rare cases," she says. "In mediation the children's interests are represented and they are often part of the consultation."

Another advantage of mediation is that it is less expensive than going to court. Halifax lawyer Jim Williams says costs are "considerably lessened through avoidance of litigation."

But just because court appearances and litigation are being avoided through mediation, it doesn't mean lawyers won't be involved. "A mediator can't act as a lawyer to either of the couple in mediation," says Dartmouth lawyer and mediator John Filliter. "Any ethical mediator advises that each of the clients should have legal counsel individually." That, of course, is to investigate any legal aspects of a divorce agreement reached in mediation.

One problem with mediation is that there are no tried and true guidelines for the process because it is so new in Nova Scotia, and the rest of the country for that matter.

Then there are matters of ethical considerations and licensing. "Anyone who cares to read a few books or talk to any of us involved in mediation can hang out a shingle at this point," says Debbie Kaetz. While the necessary, formal training programs have not yet been established, there is plenty of interest: the Association for Family Life in metro sponsored a workshop in November that was sold out. In fact, there were twice as many applications as spots available.

Finally there are questions about cost. Will the already overloaded legal aid system cover costs for poor families? Or will divorce mediation be available only to those who can afford it?

While some questions remain up in the air, at least there are some alternatives for people like Lois and Ken. There are mediators who can help them reach a compromise about the Maud Lewis painting without a court battle.

Brenda and Mike will feel better if they can find a way for him to pick up the kids without becoming a threatening figure to her each time.

And Mary won't be so likely to feel ripped off down the road if she allows someone to help her work things through now, rather than letting her rage and hurt decide for her.

And that's what divorce mediation is. c

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Private schools' popularity soaring

Their costs are growing too. Because tuitions can be hiked only so high, the schools must find new funding sources — but few are available

by Ralph Peters

Private schools used to be bastions of snobbery, the domain of the coddled rich, but growing dissatisfaction with public education is changing that. The rich, powerful patrons of independent schools are being joined by middle-income families and even by single parents who must hold down two jobs to pay tuition.

But while their popularity is growing, private schools are being forced to look for new sources of funding. Their costs are rising and tuition fees — their main source of funding — can be hiked only so much before they become a barrier to new business.

Like private schools across the country, the Halifax Grammar School, the Convent of the Sacred Heart and the Armbrae Academy have waiting lists for new students. It's a reflection of a national trend: private school enrolment has grown to 231,000 from 152,000 since 1972.

One reason these schools are becoming so popular is that their well-disciplined environments are a far cry from the disruptive environments of some public schools. For example, some schools in Halifax have had to cope with incidents like a student threatening a teacher with a knife and another tossing a used sanitary napkin in a teacher's face. Things like that are unheard of in private schools because students, for the most part, are motivated and want to learn.

"What we can do is provide the right type of environment to do well," says Dr. Bonar Gow, headmaster of the Armbrae Academy. "You can't learn in an environment where you are being threatened by other students and there is so much disruption that the teacher can't teach."

Girls are often sent to the Convent of the Sacred Heart, says headmistress Sister Margaret Connolly, because parents think the atmosphere of public

school forces them to grow up too quickly.

A boy who returned to the Halifax Grammar School after attending Grade 7 in a city school offered this explanation: "There you were considered peculiar if you were interested in learning and here you are considered peculiar if you are not."

But not everyone who is unhappy with public school can attend a private school.

The first step is to pass entrance requirements, which differ only in that they are variations on a theme. "We don't take just anyone who wants to come," says Peter Montgomery, the Grammar School headmaster. "There is an IQ test — which is dubious — and there's an ability test measured against grade level, which is more reliable. So we're dealing with above average, bright kids."

The next step is to come up with tuition fees, which range from a high of \$3,015 a year for a senior student at the Grammar School to a low of \$1,500 for a primary student at the Convent. Mind you, that's on top of the taxes that everyone must pay for public education. But it is fairly inexpensive compared with some schools: Kings-Edgehill near Windsor charges about \$9,000, but that also includes room and board, which isn't offered in Halifax.

Tuition fees are absolutely crucial for private schools — they are the main source of funding. The financial independence assures freedom from government impositions, but it guarantees headaches as administrators try to meet rising costs without hiking fees drastically.

As a result, they are always on the lookout for more money so they can make improvements, especially in the sensitive area of teachers' salaries. Teachers in Halifax's private schools earn only three-quarters as much as their counterparts in public schools, yet they are expected to offer superior teaching.

The teachers, say the administrators, are dedicated professionals who believe in their schools' objectives. They must be very dedicated to be willing to work for low wages. Although nobody wants to say how much they earn, Peter Montgomery tells a story that makes the point. One of his good science teachers left his school to

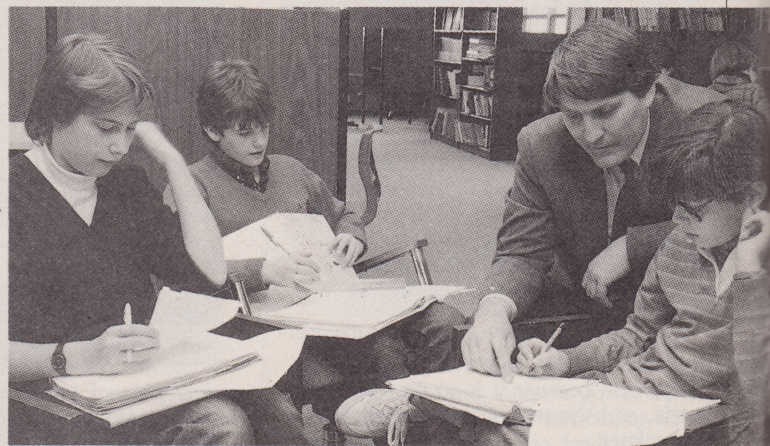
teach in a city school — the move gave him an extra \$18,000 a year.

What about the quality of the educational goods that parents are buying?

Montgomery boasts that his elementary students are about a year ahead of those in public schools, although "that depends because you can get some very, very good teachers in the public system, particularly in the lower grades."

The Grammar School was founded in 1958 by a group of parents who were unhappy with public education. Because parents pay the school's bills, they have a strong say in how students are taught and other school policies. Because it is unburdened by bureaucracy, the school, with a current enrolment of 297 students, can respond quickly to changing educational needs.

How good are the students? Mont-



Keen students; dedicated, underpaid teachers

gomery says the best used to go to Harvard University but now few can afford the \$20,000 tuition. So now they go to the University of Toronto, Queens or McGill. "We have the cream of the crop," he boasts.

On the other hand, the Armbrae Academy caters to average and above-average students. "We're not attempting to skim the cream of the intellectual crop," says Gow, "I feel the world is made up of average and above-average people and that's what we are looking for."

A group of Halifax merchants and the Presbyterian Church founded the academy in 1887 as a finishing school for young ladies. The Halifax Ladies College, as it was known, gradually changed through the years, becoming co-educational in the lower grades and this year it was made co-ed through to Grade 12.

Gow, who became headmaster last August, says that for the tuition, which costs up to \$2,300, the school offers: a strong academic program, including speaking and listening skills; a disciplined environment; a dedicated, qualified staff; and a sense of community with small classes of 16.

The Convent of the Sacred Heart

says its life force is love. Founded in 1849 by the Religious of the Sacred Heart, the Convent stresses academic excellence and the education of the "whole person."

"It's really a personal approach which we feel is a better atmosphere in which learning takes place," says Connolly. She adds that the school's main job is to help each student find her potential and then live up to it.

The Convent is the province's oldest private school and the only Catholic one. It is now in the final stages of switching to a lay administration at the invitation of the order. The Catholic faith is taught but not all the 375 students are Catholic. For that matter, although it is known as a girls' school, not all students are girls. A small number of boys attend the bilingual primary classes up to Grade 4. Tuition ranges up to \$2,300.

Because the schools feel tuitions can be hiked only so high, five years ago private schools in the province banded together during the Walker Commission hearings on education funding. They told the commission they thought the province should give them direct financial assistance, for example a grant of \$500 per student, because they provide a "valuable service." In the end the commission recommended that the province provide tax breaks on parents' tuition payments. But nothing came of that.

Where does that leave the schools?

The Convent has started a special fund drive to cover repair costs and emergencies, and to prevent tuition fees rising by more than five per cent a year. Last year the "Friends of the Convent" campaign collected \$30,000 — less than hoped for, but enough to encourage the school to keep at it.

Gow says the Academy gets some gifts from well-wishers but must continue to rely on tuitions. He adds there is a temptation to hike fees, but they "aren't a bottomless pit — you can't keep cranking them up."

Montgomery says he is always looking for more money but "there are no fairy godmothers out there." His efforts to follow-up on the Walker Commission report were unsuccessful. "Basically, we have been told that 'If you make a fuss you will lose whatever money you've got.'"

So the schools are treading a fine line. Because of their good reputations they are attracting more students than they have room for in some classes. Rising costs and limited financial resources are straining their budgets and tuition fees can't be pushed up too much without losing students. Sooner or later the schools must pay higher salaries to keep up the quality of their teaching. But for now, it seems, the cost of independence will be borne by the dedicated, hard-working teachers. **C**

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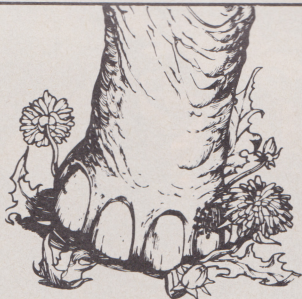
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Froggie went a'courtin'

Traffic stops when the Nova Scotia Museum's giant frog hangs on a wall to sing

by Denise Brun

Let's face it, frogs don't turn into princes and they have to be pretty unusual to even get noticed. Well, the giant frog that wintered comfortably in the Nova Scotia Museum's front foyer is still no prince but he is probably the country's most famous amphibian.

Our hero is obviously no ordinary spring peeper, a creature that is only five-eighths of an inch long and chirps merrily from the undergrowth on spring evenings. Our frog is seven feet long, weighs 210 pounds, hangs on the

side of a building and brings traffic to a halt when he croons love songs. Everyone seems to love this putty-colored, fibreglass frog.

He captured the public's imagination after he suddenly appeared one stormy day last spring, straddling the outside of the museum as a publicity stunt for a museum publication about reptiles and amphibians. "Everyone was in love with this crazy frog," says Lloyd Duncanson, curator of exhibits. After local radio stations sang its praises, the frog's fame spread across

the country as news services spread stories about how pedestrians and drivers stopped what they were doing to stare.

The ordinary spring peepers will soon start chirping, and our frog will return to his perch this month, much to the delight of his adoring fans. In fact, it was the volume of fan mail that convinced museum officials to put it back outdoors.

Still, the frog's meteoric rise to stardom sometimes puzzles museum officials. "It was just one of those things



The frog's popularity surprised curator Duncanson, left, and creator Coldwell

PHOTOS BY ALBERT LEE

that people never could have predicted would have such an effect," says Duncanson.

David Coldwell, the assistant curator and the man who created the frog, is equally baffled by the popularity of what he considers to be one of his least spectacular models. "It didn't tax our resources or our talents," he says, adding some of the museum's fish models have far superior detailing. But who can wax lyrical about a fish? The frog has a definite charm, a carefree jauntiness, that has won a place in Haligonian hearts — it is irresistible to young and old alike.

Coldwell and Duncanson are modest, and the frog's reflected glory rests rather uncomfortably on them. Seated in their adjoining offices in the museum's basement, surrounded by the tools of their trades, they count themselves lucky to have been able to parlay boyhood talents into careers they enjoy.

They grew up as neighbors in Gaspareau, N.S., and still banter good naturedly about those days. Duncanson recalls how his love of birds and animals would often get him in trouble because he had neglected his farm chores. He decided to become a taxidermist after giving it a try when he was 10. "I tried to mount a grackle in the kitchen at home but made a terrible mess of it," he laughs. But it was enough to convince him he had found his calling.

Coldwell, meanwhile, got a summer job at the museum in the mid 1950s helping the entomologist mount insects for display. The job included "things like putting hairs on the leg of a spider for two weeks." He landed the job because his boyhood hobby had been model-making, which had given him a keen eye for detail and symmetry. His fine eye for detail has produced breathtaking models. His reproductions of indigenous Nova Scotia flowers are so realistic that it is almost impossible to tell them from the real thing.

The spring peeper was just one of many similar assignments for Coldwell. He set out to make some large models of snakes, frogs and other amphibians to enhance a coming display. He mounted a spring peeper on a blade of grass to use as a model for his reproductions. (A spring peeper is only five-eighths of an inch long.) Two small models were made, then a scale model was painted and put on display.

The giant frog was then constructed from large blocks of plastic foam attached to a wooden centre board and iron rods for limbs. "I just eyeballed it out," says Coldwell, who carved the foam with a sander. The final model, 72 times larger than the original scale model, was coated in fibreglass and painted. It took five or six weeks from start to finish.

The technicalities of building the giant peeper were pale in comparison to the logistics of mounting the frog on the outside wall. "We were going to do it on a nice fine day, but there were no fine days, so we put it up in a hurricane," says Duncanson. It was like being "on the mast of a ship" as he and Coldwell mustered all hands to hoist the cumbersome creature into place. Nothing short of "pure brute strength and awkwardness" won the day, says Duncanson. Recalling the travails of the undertaking, Duncanson, who at one point was carefully perched on a ladder under the frog, is hoping to rent a crane for the job this year.

As part of last year's publicity campaign, the museum started a "frog watch" to encourage people to report when they first heard spring peepers so the data could be documented. When the giant frog was on the wall, a continuous tape of spring peeper love calls was played on a nearby speaker. The reaction was amazing. If people hadn't already seen the frog, the tape grabbed their attention.

"Cars going by would hesitate and the brakes would go on and off as people did a double take," Duncanson recalls. "There was a steady stream of people in the parking lot and school classes would come just to see the frog. I think everyone in Nova Scotia must

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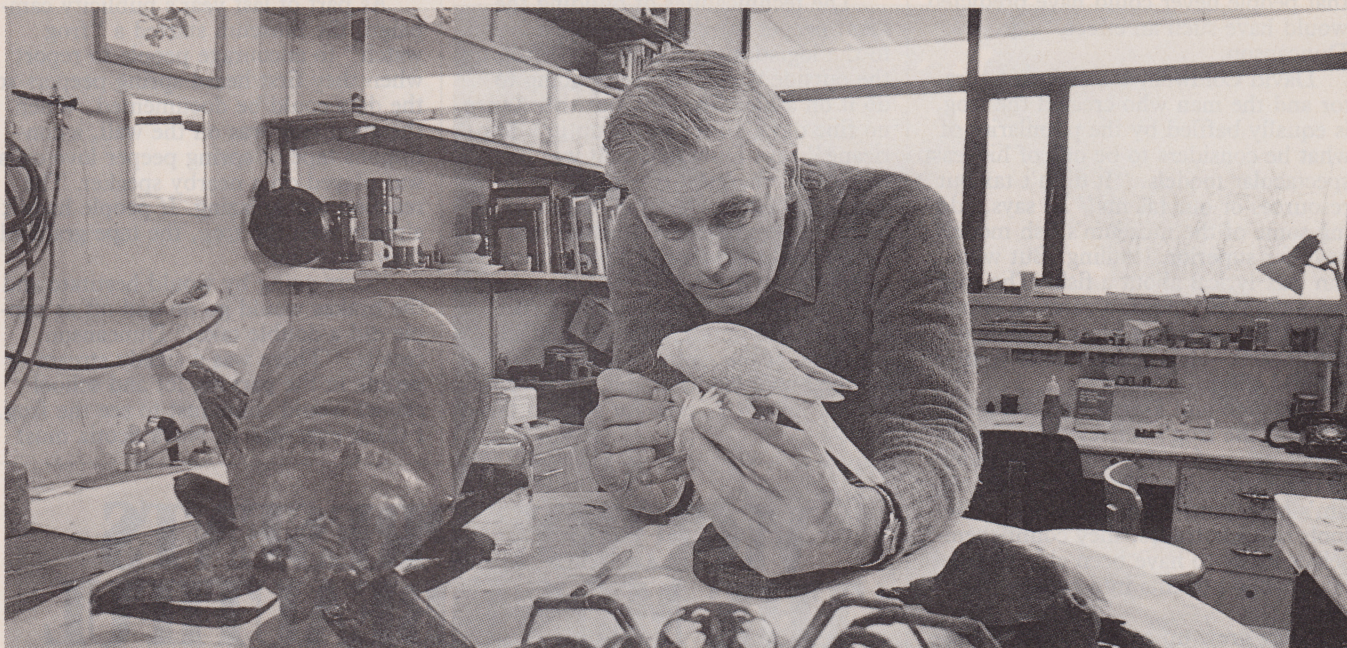
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Coldwell with a creation. Next on his menu is a 10-foot replica of an orca whale

have seen it. It was extremely successful, even though some people thought it was a hoax at first."

With the museum's frog coming back by popular demand, any lingering notions that museums are dusty depositories of historical artifacts have been dispelled. The event highlights the talents of some people who have always worked quietly behind the scenes. The

frog, a joint effort by Coldwell and Duncanson, is a vivid illustration of team spirit that characterizes every job they tackle. "There is such an array of talent here at the museum and very little jealousy," says Duncanson. "That's what has made it so great over the years."

Joan Waldron, the museum's public program and communication co-ordin-

ator, says 1984 was the museum's "year of the frog." While Halifax waits to see what she has up her sleeve this year, the museum model-makers' latest project is sure to make quite a splash. Having passed its sea trials last fall, a 10-foot replica of an orca whale is about to make its movie debut in a feature film being shot on location in Nova Scotia this summer. **C**

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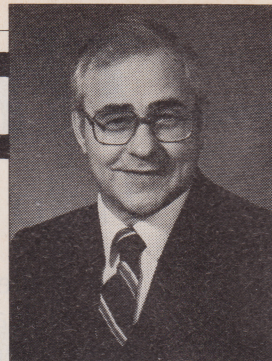
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Caveat emptor! Let the buyer beware

There are all sorts of weird and wonderful ways to separate investors from their money — and probably even more ways for investors to lose money all by themselves.

One that surely must be born from sheer desperation has to do with the height of hemlines on women's dresses. When skirts get shorter, some people claim, the stock market rises. There are charts going back a century that the proponents trot out in support of their theory. And times were indeed good in the days of the flappers and mini-skirts.

Bare knees, it might be assumed, send male investors into a euphoric frenzy!

When hemlines fall, some people contend the stock market will not be far behind. If all this made sense, perhaps dress designers could make even more money in the stock market.

Another group of people keep an eye on the sales of things like Aspirin and Diovol. Their theory is that sales of these products rise when people are anxious and under pressure. They link such anxiety to harsh economic times and bet that stock prices will fall.

There's an even larger number of people who speculate that if an AFL team wins the Super Bowl, stock prices will fall during the year. What's horrible to contemplate is that they were right in 1984.

Harebrained as these theories appear to be, if enough people believe in them and act on them, they can influence the marketplace.

If your stockbroker recommended that you invest your grocery money according to one of these schemes, you would quickly find another broker. But is the basis of recommendations from brokers and analysts really much better?

Most brokerage firms use a combination of fundamental and technical analysis to try to convince us that their recommendations are worthy of our consideration and investment. Both types of analysis produce reams of impressive-looking computer printouts which may give the small investor the impression that brokers know what they're doing and that their recommendations are (barring unforeseen ac-

cidents) sure-fire winners.

But — *caveat emptor!* Let the buyer beware.

Fundamental analysis is based on a corporation's internal factors — factors such as earnings, products, management, competition and consumer spending patterns.

It calls for the analyst to *estimate* a stock's earnings per share for the next year or more, to *estimate* the ratio that is *expected* to exist between earnings and the price of the stock a year down the road, and then to multiply the *estimated* future earnings per share by the *estimated* price-earnings ratio to obtain the *estimated* future stock price.

Serious investment decisions are based on a series of estimates and expectations (which are often fancy words for guesses). Most investors have experienced, at some time or other, the wrath of the marketplace when we have been impudent enough to act purely on what we expect it to do.

Obviously we should know something about any company that we are about to invest in. We should know if it has good markets and sound management. But to expect that, armed with this information, we or anyone else can put a price on the shares a year or so down the road is stretching credibility too far. When someone invents a crystal ball that works, I want to invest in it.

So what about technical analysis? The technical analyst holds that all fundamental factors are reflected in the market behavior of the stock and, therefore, are irrelevant. In short, the good and bad factors related to the company are already known by some people and are factored into the stock's current price almost instantaneously.

There's some merit in this. More than a year ago, for instance, it was obvious from the high trading volume and falling prices that Ranger Oil, drilling for oil in the South China Sea, had hit a dry hole. The news was not publicly available until a week after the stock's price started to fall, but obviously "insiders" knew more quickly.

But most technical analysts go too far. They hold that all relevant information is internal to the market and

that future stock price movements can be predicted by studying historical price changes and trading volume.

The concept is based on the belief that detectable price patterns on charts showing historical stock price data have characteristics that repeat themselves.

Does it work? Robert Hagin, in his academic work *Modern Portfolio Theory* (Dow Jones-Irwin, Homewood, Illinois, 1979), says: "Computer analysis of 790 stocks showed no evidence that commonly used chart patterns were forerunners of certain price changes or that predictable stock price movements follow visually detectable chart patterns."

More than 70 serious studies have been carried out on the performance of professionally managed portfolios during the past 20 years — portfolios that were managed with the assistance of fundamental and technical analysis. The conclusion: the professionals do no better with their portfolios than a portfolio of stocks chosen at random. In some cases, picking stocks by throwing darts at a list would have been better.

So why all the effort? A professor who's studied the antics of stock market professionals explains that few investors would have confidence in a broker who said: "We aren't doing a bit of analysis around here; your guess is as good as ours." They would rather go to one who had lots of data, calculations and information.

Where does that leave us? Should we avoid the stock market completely and spend our savings on something exotic like a world cruise? For some, that's certainly an alternative worthy of consideration. But you'll never keep the intrepid away from the stock market, no matter what. **C**

Letters to Sydney Tremayne, author of *Take the Guessing Out of Investing*, can be addressed to CityStyle, 1668 Barrington Street, Halifax, N.S., B3J 2A2. Please include stamped self-addressed envelope for reply.

Pasta is Mimi's pride

Pasta purists no longer have to scratch their noodles as they wonder where to find decent tortellini. Pastamimi has it all

by Denise Brun

If your culinary vocabulary extends to such specialized terms as orzo, rotini and tortellini, you are probably one of a growing number of gourmets who pride themselves on being pasta purists. None of the prepackaged products that supermarkets parade in the guise of pasta would ever sully the taste buds of those who have been initiated into the pleasures of fresh pasta. In the past few years more Halifax entrepreneurs have been catering to this growing phenomenon.

The popularity of pasta shops has grown for some years in the United States, and most large Canadian cities now boast at least one store that makes fresh pasta. Haligonians have several to choose from, but *Pastamimi*, in Spring



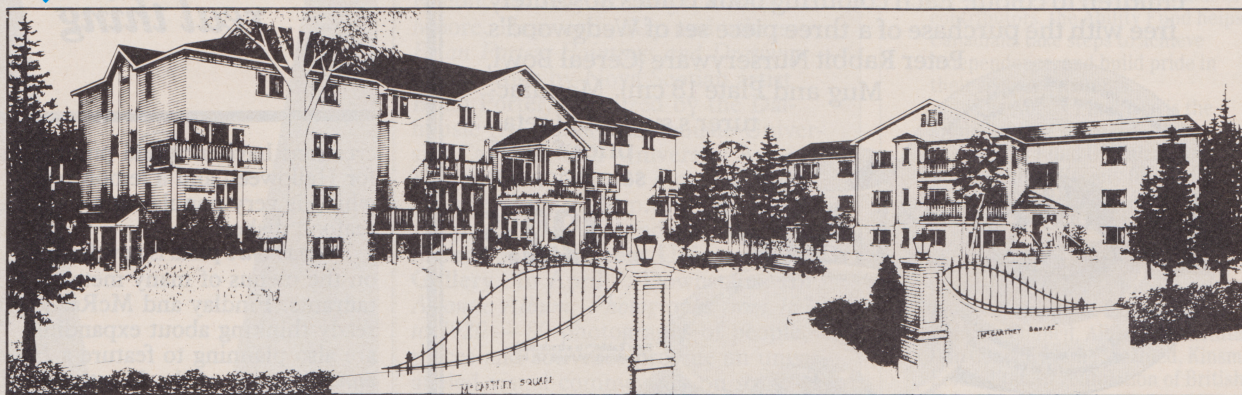
Mimi Findlay, left, and Lissa McRae exulting in pasta

Garden Place, is the only specialty shop which claims to be exclusively oriented to pasta and pasta products. Despite its rather cramped quarters, *Pastamimi's* bright interior houses a veritable emporium of fresh pasta and sauces, all of which are made daily.

Halifax's first pasta shop was the brainchild of Mimi Findlay and Lissa McRae. When Findlay arrived from Toronto in 1983 she was surprised that nobody was selling fresh pasta. She and McRae marketed food before so

they applied for a development department grant to conduct a feasibility study. "We stood on the street and asked people what they knew about pasta and whether they would be interested in buying the fresh product if it was available," recalls McRae. They were so encouraged that Findlay took the study a step further, visiting pasta shops in Vancouver, Toronto and Ottawa to get a feel for the kind of products that sold and, most importantly, to learn how to make pasta.

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The months before *Pastamimi's* opening in June, 1984, were hectic. "I think we spent every minute of our day looking at how to get equipment," laughs McRae. Finally, they imported the pasta machine they wanted from Italy. Then they selected their store location. But then they discovered the flour they needed was unavailable in the Maritimes. "Without flour we didn't have a product to sell," says McRae. Fortunately, they found a manufacturer who agreed to supply the right type of flour and *Pastamimi* opened as planned.

Now, with three full-time and two part-time employees, *Pastamimi* produces between 60 and 100 pounds

of fresh pasta each day. You won't find regular spaghetti here, but the alternatives are much more interesting. Among the available products are egg and spinach fettucine and linguine, tomato and spinach lasagna sheets and egg and spinach tortellini, to mention just a few. If you don't feel up to the challenge of tackling so many choices, Findlay is eager to help customers who wish to experiment or try something for the first time. "I like to advise customers on the esthetics of food preparation when I make suggestions, such as using a white clam sauce with green pasta."

Fresh pasta has many advantages over the prepackaged version, says

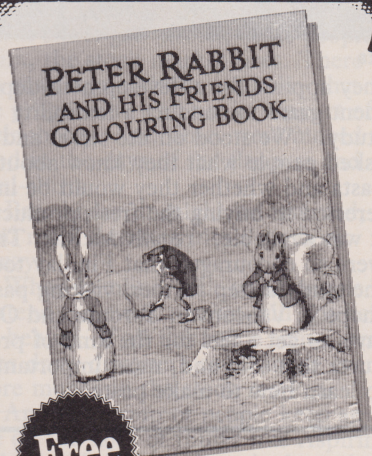
Findlay. With no preservatives or additives, it is low in sodium and fat and high in complex carbohydrates. And, contrary to common belief, it is not necessarily fattening. One serving of pasta has only 100 calories. Marathon runners are numbered among *Pastamimi's* growing clientele. "We have an incredible range of customers," says Findlay. "About 75 per cent of our business is repeat."

Only a third of *Pastamimi's* sales are in pure pasta. A variety of specialty sauces, pasta-related products, salad dressings, gourmet vinegars and a line of quality specialty items make up the balance. There are always pasta salads, soup and other take-out items available at lunchtime. "Mimi is the quality control," says McRae. Findlay confesses that she is a perfectionist, using only unsalted butter, fresh eggs, whipping cream and fresh herbs in her products. "A lot of things are original," says Findlay. "It depends on what is in season and fresh." Some of her past

*No store pasta
would ever sully
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real thing*

creations have included pumpkin pasta for Halloween and a lemon pasta, which is very popular as a base for seafood dishes.

Pastamimi's pasta is now featured on the menus of many metro-area restaurants. Findlay and McRae are already thinking about expanding. "We are also planning to feature a *Pastamimi* 'Recipe of the Month' to give our customers something a little different to try," says McRae. Findlay is wistfully eying a tortellini machine because she now imports her spinach and egg tortellini from a store in Ottawa. However, the store's success has somewhat marred the pleasures of pasta for Findlay. "I spend all day making it," she sighs. "When I go home at night I really don't feel it's what I want to eat." Fortunately for *Pastamimi*, that view is not shared by customers. "My kids just love it now," said one regular. "They won't touch packaged pasta anymore." **C**



Free

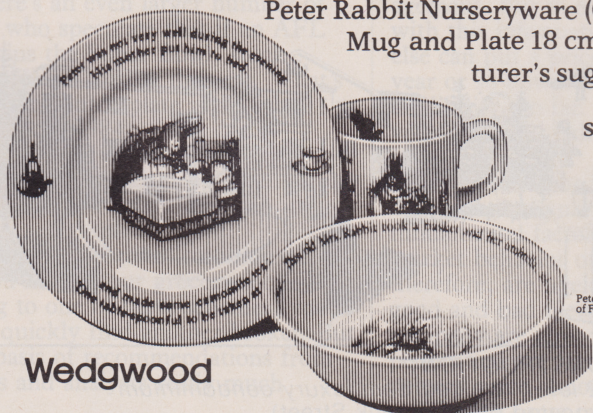
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ART GALLERIES AND MUSEUMS

Anna Leonowens Gallery (N.S. College of Art & Design). April 2-20: Gallery I: *Audio by Artists Festival* — a retrospective of 10 years of *Audio Arts Magazine*; organized by Micah Lexier. April 2-13: Gallery II: *Audio by Artists Festival* — recent additions to the Nova Scotia College of Art and Design's Audio Tape Collection; organized by Micah Lexier. April 2-6: Gallery III: *Material Culture* — Paul Mullin and Ruth Neal; weaving. April 9-13: Gallery III: *Beaty Popescu* — MFA Exhibition. April 16-20: Gallery II & III: *Carol Laing* — MFA Exhibition. April 23-27: Gallery I & II: *Graduate Students Exhibitions*. April 30-May 10: Gallery I, II & III: *Exhibition by the Students and Staff of the Continuing Education Program*. 1891 Granville St., 422-7381, Ext. 184. Hours: Tues.-Sat., 11 a.m.-5 p.m.; Thurs., 11 a.m.-9 p.m.; Closed Sun. & Mon.

Dalhousie Art Gallery. Continuing to April 28: *20th Century European Sculpture* — an exhibition of some 40 sculptures, assembled for the first time from the collection of the Montreal Museum of Fine Arts. Includes work by Rodin, Renoir, Maillol, Armitage, Calder, Moore, Hepworth, Arp and others. *Brian Porter: Paintings and Drawings* — recent work by Nova Scotian artist Brian Porter, organized by the Dalhousie Art Gallery. Dalhousie University Campus, 6101 University Ave. Hours: Tues.-Fri., 11 a.m.-5 p.m.; Tues. evening, 7-10 p.m.; Sat. & Sun., 1-5 p.m.; Closed Mondays.

Mount Saint Vincent University Art Gallery. To April 7: Downstairs: *An Atlantic Album: Photographs from 1870 to 1920* — 80 photographs of people, places and activities provide an unparalleled visual commentary on some of the social history of the period in the Atlantic region. Upstairs: *Women's Work from Pangnirtung* — a traditional role for Inuit women was the making of clothes from caribou or seal skins for their families. Today a small group of women have adapted those skills and use cloth to make traditional garments which feature stunning embroidered depictions of Inuit life. Another group produces hand-woven woollen garments and tapestries. April 12-May 5: Downstairs: *Pegi Nicol MacLeod 1904-1949* — this exhibition of over 50 works is drawn principally



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CITYSTYLE

from the collection of the Robert McLaughlin Gallery which is circulating it nationally. Upstairs: *Samplers: A New Way of Seeing*; Leslie Sampson — the conventional needlework sampler is used as a format to introduce feminist issues and social concerns. This exhibition is one part of a two-part series featuring emerging Halifax artists (organized by Cliff Eyland, MSVU Exhibitions Officer). Bedford Highway. Hours: Mon.-Fri., 9 a.m.-5 p.m.; Sat. & Sun., 1-5 p.m.; Tues., 9 a.m.-9 p.m.

Eye Level Gallery. April 2-20: *Michel Sarrouy* — photographic installation. *Danica Fojick* — installation. April

30-May 18: *Andre Jodoin* — installation. *Garry Conway* — installation. 1585 Barrington Street, Suite 306. Hours: Tues.-Sat., 12 noon-5 p.m. Closed Sun. & Mon.

Art Gallery of Nova Scotia. To April 28: Main and Mezzanine Galleries: *A Record for Time* — organized by the Art Gallery of Nova Scotia and supported by Museum Assistance Programs, National Museums of Canada. Second Floor Gallery: Canadian painting from The Collection — *Folk Art*. 6152 Coburg Road. Hours: Mon., Tues., Wed., Fri., Sat., 10 a.m.-5:30 p.m.; Thurs., 10 a.m.-9 p.m.; Sun., 12 p.m.-5:30 p.m.

IN CONCERT

The B W V 1985 Society presents **BACH 300** — a series of concerts celebrating 300 years of the music of J.S. Bach, featuring David MacDonald, organist. April 28: St. Michael's, Spryfield. The fine organ amid the live acoustic of St. Michael's Roman Catholic church in Spryfield is the venue for Bach 300 concert III. Featured works include the third Trio Sonata, the six Schubler Chorale Preludes and the brilliant Prelude and Fugue in D major. May 12: Motherhouse Chapel of the Sisters of Charity — Mount St. Vincent. This glorious motherhouse chapel provides the setting for some later works of J.S. Bach: several Leipzig chorale Preludes, the Prelude and Fugue in e minor "The Wedge," a Trio and Chorale Preludes. Additional feature — celebration of the tercentenary of George Frideric Handel with the choir of Rockingham United Church singing the Coronation Anthem, Zakok the Priest.

FESTIVALS

April 19-21 — "SPRING INTO SUMMER" CRAFTS & ANTIQUES FESTIVAL at the Halifax Forum. The largest spring market of craftspeople, artists, antiques dealers and food exhibitors in Eastern Canada.

THEATRE

Neptune Theatre. April 19-May 12: *Fallen Angels* by Noel Coward. *Fallen Angels* is, without a doubt, Noel Coward at his inimitable best — gay, debonair, infinitely sophisticated! This frothy, frolicsome comedy finds two well-bred women awaiting the arrival of an old beau — while their husbands are absent for the weekend. Gallons of champagne later, a good dose of biting honesty sees the genteel words dropped and the furniture fly. Devilishly witty when delivered by the master himself!

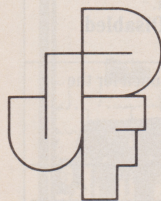
CLUB DATES

Teddy's: Piano Bar at Delta Barrington Hotel. Apr. 1-27: *Allan Fawcett*. Apr. 29-May 25: *Peggy Quinn-Gillis*. May 27-June 29: *Kim Bishop*. Hours: Mon.-Sat., 9 p.m.-1 a.m. **The Village Gate:** 534 Windmill Road, Dartmouth. Apr. 4-6: *Tense*. Apr. 11-13: *Track*. Apr. 18-20: *Southside*. Apr. 25-27: *Domino*. May 2-4: *Mainstreet*. May 9-11: *Intro*. May 16-18: *Tense*. May 23-25: *Southside*. May 30-June 1: *Thumbs Up*. Hours: Mon.-Wed., 10 a.m.-11 p.m.; Thurs.-Sat., 10 a.m.-12:30 a.m. **C**

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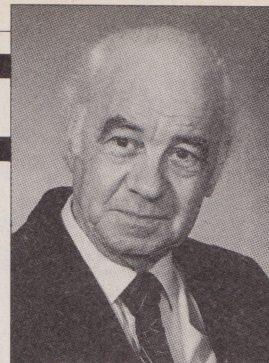
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What? We forgot a senior citizen?

Our community has few senior citizens who are almost 100 years old and even fewer, or none, of that age who are forced to find temporary lodgings every few years.

But we do have one like that among us. This senior citizen is proud of 98 years of hard work for the community — hard work accomplished despite having to worry about where to find a few coins for everyday needs. Despite this constant worry — a time-consuming fight — this energetic senior citizen has outlived many others who faced less trying circumstances. That speaks well of his good-natured, vital and healthy disposition. His only persistent problem has been his tendency to be gentle and un-mindful about difficulties instead of complaining about them. The result is he has not received the same type of care as many elderly people.

Who is this mysterious senior citizen? He's actually not a person at all. It's the Maritime Conservatory of Music. The conservatory, the oldest musical education institution east of Quebec, will soon have to move again, as it has had to many times in the past. This time it is because Saint Mary's University, the landlord, needs the building for university purposes. Throughout its history the school has always been missing something or other: adequate studios for music and dance, pianos and other instruments, teaching facilities, a recital hall, offices, grants and sometimes even music — in short, it has never had a decent home.

Is there a chance that it will finally settle in its own permanent home? Or will it remain an aging orphan?

Many people are unaware that the conservatory was the only music-making and teaching organization in the Maritimes when it opened. It had an enrolment of thousands and provided recitals, symphony concerts, oratorio, opera and ballet performances.

The conservatory's old yearbooks, printed on the finest paper and bound in cloth, provide a fascinating insight into the institution's past. The 1890 book lists 187 piano students and 56 violin students from the four Atlantic Provinces. "The Recital Hall," says the book, "has a seating capacity for 500 people and the stage is provided with a Concert Grand piano-forte." In its current home, facilities like that are almost unthinkable.

The chapter on instruction methods says the school followed practices like those "in the best European Schools of Music, especially those in France and Germany." Teachers' fees ranged from five to 75 cents — quite amusing.

The chapter on preparing for Berlin or Leipzig contains elaborate explanations and advice for students going to conservatories in those cities. In fact, some of the conservatory's distinguished teachers undertook postgraduate studies in England or Germany. One brilliant

The Maritime Conservatory of Music has always been missing something or other — it has never had a decent home

Nova Scotian student who went to England was Louise Burchell, composer, organist and pianist. In 1908 she became the first "colonial" to pass Oxford University's final music exams. She became an associate of the Royal College of Music. Another outstanding student of our conservatory was Elsie Taylor, who proceeded to Leipzig and studied with the famous Robert Teichmüller.

The 1903 annual book has a picture of the Conservatory's 37-member orchestra conducted by Percy Gordon. Was this the first orchestra in the Maritimes? Most certainly.

The requirements for a Bachelor of Music degree in violin included Rhodocaprices, Paganini caprices, Gaviniés studies, Bach, Spohr, Bruch, Mendelssohn and Beethoven concertos, Bach sonatas and Beethoven sonatas. That is very impressive!

But none of the old books indicate

the sources of the conservatory's financial support (except to note a few contributions to the library). As far as funding today is concerned, the situation is disappointing and crucial. The lack of understanding of the conservatory's role and its importance is reflected in a lack of sufficient government support. Almost all other conservatories around the world benefit from some government aid.

In later years the conservatory faced some troubling developments. The boom times of its early years boomeranged. The world of music education became confusing as private music teachers, some with questionable qualifications, and music businesses, some calling themselves "music schools," started competing for students. It was, and still is, a hectic business.

Twenty-five years ago the government's music education authorities should have clarified the situation. Nothing happened. There has been no system, no order, no regulatory structure and no advice from them. The position, category and rank of the conservatory as a music education institution — to say nothing of its history — were not presented clearly.

From the beginning, the conservatory has included all levels of music education, from basic to university level, but it is designed to serve as a link between the publicly supported school music and university music systems. Unfortunately, that link has not been recognized and the school has not been given the support it needs.

It seems that the conservatory's pioneering role in music education has almost been forgotten. Well, not quite. In spite of all the disturbances through the years, the conservatory has emerged as an indispensable, indeluctable part of music education.

So will the conservatory get a permanent home? We can't say anything definite yet, but on the horizon there is a soft, melodious trace of hope that this almost forgotten senior citizen with no old age security and no guaranteed income supplement may finally be working in decent conditions — in its own permanent home. **C**

Klaro Mizerit is director of the Maritime Conservatory of Music

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